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American School
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TWO NOTES

1. ON SOME OSCAN INSCRIPTIONS

FROM a study made in the summer and fall of 1896, both of the originals and of carefully made "squeezes," of some Oscan inscriptions in the National Museum at Naples, the following notes are offered.

Zvet. S.I.O. 10. — Independently of von Planta (*Gram. d. Osc.-Umb. Dialekte*, II, p. 536, no. 201), and of Conway (*The Italic Dialects*, n. 176; cf. also Add. II, p. 682), I arrived at the correct reading of this inscription:

mz.húrtilis.km.her.dúnúm.

That **mz.** is the proper beginning of the inscription is clearly proved by the cramped manner in which the last letters, and particularly the **m** of **dúnúm** are made, and by the generous space which the stone-cutter took for forming the **mz** and following letters; by the fact that there is no point between **m** and **z**, while there is one (not noticed by von Planta) between the **m** of **dúnúm** and the **m** of **mz**; finally by the occurrence of the praenomen **mz** in the inscription found at Pompeii and published in *Not. d. Scavi*, 1893, p. 212. See also *Rendiconti*, 1894, p. 641.

Zvet. S.I.O. 92. — This inscription should be read:

ahvdiu.ni.akun.CXII

Curiously enough the small square which serves as the interpunct between **ahvdiu** and **ni** has been overlooked heretofore. Only the upper left-hand corner, to be sure, is preserved, but the minium, with which the letters and other interpuncts are

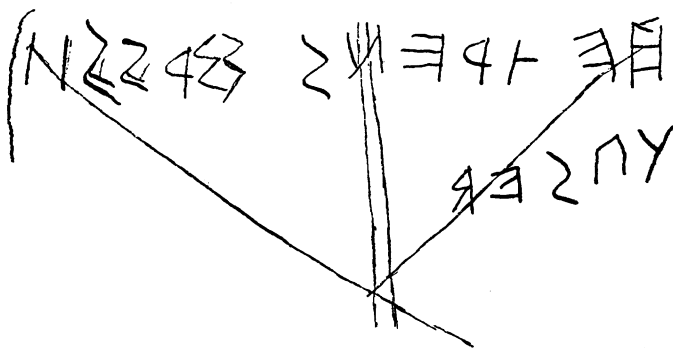
painted, can still be clearly seen; besides, the part that is preserved is sufficiently large to establish the former existence of the point. There is a slight spacing as well between the words. (Cf. Conway, *The Italic Dialects*, II, Add. p. 680.)

This division of the first two words of the inscription does not help matters much, perhaps, for the meaning is still obscure. One naturally thinks at once of the **ni** as the regular abbreviation for the praenomen, Niumsis (*Numerius*), as in *S.I.O.* 69, 75, etc.; and of **ahvdiu** as being a feminine name (cf. *Viteliu*) perhaps for *Audia*. Compare **avdiis** (= *Audius*), *Not. d. Scavi*, 1893, p. 212.

Following Mommsen (*U.D.* p. 247), Fiorelli (*Mon. Epigr. Pomp.* I, pp. xxxiv-xxxv) takes **acun** as the abbreviation of a word which corresponds to Latin *acuna* (Varro, *R.R.* I, 10), and signifies a measure of land. Perhaps **acun** may have some connection with **acunum**, which is von Planta's conjectural reading (*op. cit.* II, p. 497) in *TB*₃₁, and which he suggests (p. 603) may have some connection possibly with an Oscan-Umbrian * **akno** = Latin 'annus.'

Zvet. S.I.O. 65. — There is plainly a point after **úpsan** (l. 2).

Zvet. S.I.O. 135. — There seems to be no doubt about the reading of the two words **hefrens upsed**. Conway, however, believes



(*The Italic Dialects*, n. 140) that the last letter, the **s** of **hefrens**, being somewhat fainter than the preceding letters, was made at a different time. But one who compares the form of this **s** with

that of the **s** in **upsed** will be at once struck by the close resemblance; nor is the latter **s** made much deeper than the former. Besides, all of the letters of this inscription must have been made at practically the same time, namely, before the tile was baked. Conway (*l.c.*) also characterizes the letters following **hefrens** as 'random,' and reads the last letter as N. In this he is surely wrong, for the oblique stroke is part of a long line, which, with three other lines meeting in the centre of the tile, form a kind of design. Von Planta's reading (n. 166, p. 526) is much more accurate. It seems to me the extant letters are simply and only **frssii**. After **fr** the writer seems to have scratched two small **s**'s, and not being satisfied with them, to have made two others larger and better over the same place. There is not the slightest indication that the second letter after **s** is a **d**. In fact, so much space on the tile is preserved after the vertical stroke that if the letter had been **d**, there would surely be some trace of the rest of the letter, since by comparison with the other **d** and the **r**'s of this inscription, one sees at once that the line forming the bow of the letter is prolonged in each case so as to cross even the vertical line. There would be just about room enough on the tile, if it were intact, for one more letter, so that I should suggest reading

hefrensfrrssii[s

upsed

**Her(r)enus*¹ **Fressius*²

fecit

2. ON COMMENTARIUM ACTORUM SAECULARIUM QUINTORUM, l. 64

I wish to call attention to an error which has crept into the transcription of this line. As published in the *Mon. Ant. d.*

¹ **hefrens** must, from its form, be a praenomen.

² *Fressius* would bear about the same relation to *Fresidius* (cf. *Frensidius*, *C.I.L.* IX, 3862) that *Tussius* would to *Tussidius*, or *Caesius* to *Caesidius*, *Sestius* to *Sestidius*, etc.

Accad. dei Lincei, I, Tav. A (following p. 672), l. 64 reads A · D · VIII · K · IVN ·, etc., and this is exactly the way the stone itself reads. But the transcription appended runs, *A. d. VIII. K. Iun.*, etc.; and from this probably was repeated in *Eph. Epig.* VIII, p. 229, and pp. 249, 250, where the passage is commented upon. This error was not noticed by Slaughter, *Trans. Am. Phil. Assoc.*, 1895, p. 70.

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